

On the one hand, some people really do have these profound body experiences while watching films. I've taught experimental films with strobbing effects which carry a warning they can provoke certain kinds of epilepsy, I've lived with someone who has to exit films with extensive shaky hand-held camera work to avoid dizziness, and I myself often tear up at the most sentimental scenes in Hollywood melodramas. But on the other hand, some (many?) don't have these reactions.

Terminal illness
Search for a cure
travel

Dong Dong, grandmother in hospital, then coma
Goes to Korea
To NYC

Korean fisherman
His friend who will die in ten years

Tony, brother in hospital w stomach cancer
To India,

NYC hitman
Hit-man film cliché

Globalization
Travel, cell phones, young people raised in different culture because parents are displaced parents

Implication, at end,
Portable toilet ends up in ice frozen over urban river: isolated, out of place, broken in unknown, unspecified place
Young people characters from film observe it at a distance, looking, silent

Facing the future? A world which is broken,

The public toilet is a necessity, a part of unremarked on daily life
(significantly here, place as a meeting for gay men for anonymous sex never hinted at)
place for the homeless to clean up

film within film: NYC hitman places camera, gets confederate to film outside. End up with two versions of the event on tape; inside and outside. No particular insight.

Compare Benares sequence to Forest of Bliss images.

http://www.youtube.com/results?search_query=mein+bewaafan+hoon&aq=f

http://www.youtube.com/watch?v=n4quoHgn_ww

<http://www.youtube.com/watch?v=EwWTzofRl0>